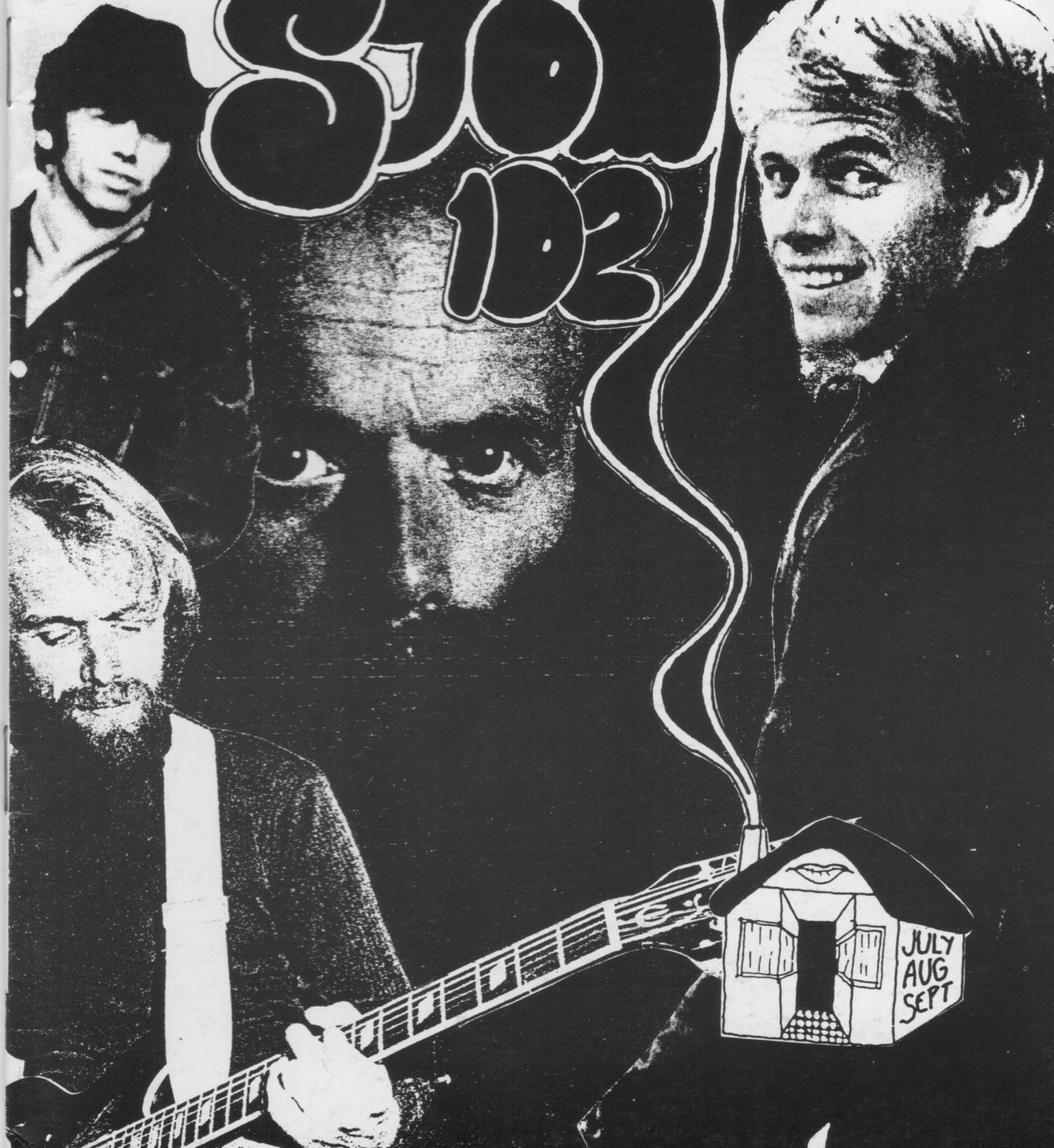


Back Boyz

STOMP

102



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BACK ISSUES AVAILABLE:

63 / 64 / 66 - 69 / 72 - 74 / 76 / 77 / 79 - 84
/ 86 - 95 / 97 - 100.
£2.00 per copy - Overseas add 50p per copy.

Subscription Rates
(per six issues)

United Kingdom	£10.00
EEC and Europe	£12.00
United States	£15.00
Japan and Australia	£16.00

All IMOs, Postal Orders and
cheques to be made payable to
BEACH BOYS STOMP and sent to
STOMP address please.

Overseas Renewals
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in some chronological gaps for those who missed the articles the first
time round. There were plenty of these goodies on sale at this year's
bash including a new one compiled by Nick Wise - see review elsewhere
in the mag.

One book just begging to be written but which, sadly, will never get
writ is the Beach Boys equivalent of Mark Lewisohn's epic, *The Beatles
Complete Recording Sessions* - essential reading for any fan of the
world's second best group. However, whereas the Beatles' studio work
was confined mainly to the Abbey Road complex and was thus well
documented, Brian and the boys saw fit to spread their favours hither
and yon from Capitol to Goldstar to Western via the bottom of an empty
swimming pool and thus the data is at best fragmented and at worst
locked in the memories of those who participated up to 34 years ago.
But if that book is just a pipe dream, there are plenty of others to
add to your library and you'll find most of them at next year's
convention - see you there.

CHRIS WHITE

Editorial

OK, hands up all those who have
not yet attended a Beach Boys
Convention. That many, eh? I was
about to say you don't know what
you're missing but, as the annual
proceedings are usually well docu-
mented in the following issue of
STOMP, you must, by now, have a
pretty good idea of what you are
missing.

For the benefit of this year's
absentees we had a superb set from
tomorrow's superstar Sean MacCreavy
with assistance from Paul McNulty,
two excellent video sets (including
some classic Brian Wilson and an
up-to-date Beach Boys snippet -
decidedly on form vocals with Matthew
Jardine excelling in the falsetto
department); plus the hall overflowed
with the usual goodies - vinyl, tape,
CDs, general memorabilia and an ever-
growing selection of reading matter.

Regarding the latter, it could be
argued that we have been short-
changed as far as good books are
concerned (comprehensive tomes on the
Beach Boys can be numbered on the
digits of one hand) but perhaps
because of this a thriving industry
has developed providing fans with
alternative publications. I am
referring to the enterprise of the
Abbotts, McParlands and Piores of
this world who tend to use previously
published material as their foundation
but then present it in an interesting
and entertaining format whilst filling

The Beach Boys

Compiled by Nick Wise

Omnibus Press - £7.95

As the title suggests this is mostly the guys talking about
themselves, their music, career, family, life and the universe. A
certain Nick Wise has his name on the front cover but the editing
credit goes to Chris Charlesworth (with, incidentally, a "special
thanks" to Mike Grant).

The text has been gleaned from various sources from 1963 up to more or
less the present and features contributions from not only band members
but family, friends and business associates. The book is divided into
chapters, each dealing with a subject or period of time with Brian
given the lion's share of quotes. Interesting are the consistencies
(Brian from 1963, "You see so many creative pressures happen at once,
and you grit your teeth... I was in a state of creative panic...") and
the inconsistencies - he gives five alternative reasons why he never
finished SMILE.

A couple of niggles - it would have been nice to have had all the
quotes dated (about half are) and though there are photos aplenty,
many of which I've not seen before, they dart about chronologically
(two adjacent piccies can be thirty years apart). 'Tis a slimmish
volume but eight quid won't break the bank and it is a great read -
ideal bed time material for dipping into as and when - definitely one
to add to your bookshelf.

CHRIS WHITE

Good (and Bad) Vibrations

Few groups in the history of rock have washed their dirty laundry as enthusiastically
as **The Beach Boys**. Sometimes they were not on speaking terms at all; at other times they
communicated only through their lawyers. Group meetings broke down in chaos and
violence, lawsuits flew like confetti, vast sums of money were squandered on flippant whims
.... and most of the time one or another of the feuding tribe would have something profound
or inane to say on the matter and the press were never far behind.

The Beach Boys blazed their way to being one of the most popular and influential bands of
all time. Known for their sweet harmonies, they set the standard in the composition of pop
music. Their impact, audible in everything from the Beatles to today's commercial jingles,
has spanned four decades and a new, younger set of fans. The sound of **The Beach Boys**
truly embodied the carefree spirit of sunny California, its weather, the surf, the girls, the fast
cars and good life.

The Beach Boys - In Their Own Words spans four decades and discusses the good times
and the bad times, of which there were many. From the Boys' own mouths come the answers
to the long-standing questions of Brian's mental health and drug abuse, band relations,
Charles Manson, family relations and the missing 'Smile' LP.
For the first time **The Beach Boys** story is documented clearly and honestly. The reader is
given a facinating insight into one of the infamous bands.

The Beach Boys: In Their Own Words Nick Wise

Capturing the spirit of
their youth, **The Beach
Boys** blazed their way
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influential bands of all
time. Known for their
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'Smile' LP.

Omnibus Press
b/w photos
112pp, 254x178mm,
softcover
ISBN 0 7119 3940 3
0P47632

REVIEWS

The annual convention always proves to be a worthwhile day just to be able to buy some rare tapes, CDs, books and various Beach Boys and related items. I picked up four unofficial CDs and thought I'd pass on the info.

BEACH BOYS, GOLDEN COLLECTION 1

1. Problem Child (single version) 2. Country Feelin's (Brian), 3. Crocodile Rock 4. Goodnight Irene (Brian) 5. Daddy's Little Girl (Brian) 6. Chasin' The Sky 7. Too Much Sugar (Brian) 8. Let's Go To Heaven In My Car (Brian) 9. East Meets West 10. Being With The One You Love (Brian) 11. He Couldn't Get His Poor Old Body To Move (Brian) 12. Male Ego (not listed on cover) 13. It's A Beautiful Day (single edit) 14. Problem Child (radio edit) 15. Lady Liberty 16. Happy Birthday America 17. Runaway (live) 18. Living Doll (Barbie) 19. Summer In Paradise (live at Wembley)

It's great to have all these 'B' sides, soundtrack songs and other oddities on one CD. Quality is very good although some tracks were obviously taken from vinyl.

BEACH BOYS RARITIES ON COMPACT DISC VOL. 1 GOLDEN COLLECTION 2

1. Summer in Paradise (live at Wembley) 2. Angel Come Home (Midnight Special 1979) 3. Good Timin' (Dennis lead Midnight Special 1979) 4. Rockin' Surfer (alternate version) 5. Almost Summer (Brian Wilson demo) 6. Almost Summer (Al Jardine listens to playback) 7. Land Ahoy (alternate version) 8. I Get Around (alternate version) 9. Honda 55 10. Heroes And Villains (segment) 11. The Monkeys Uncle (stereo) 12. Jingle Bell Rock (Mike and Dean) 13. Child of Winter 14. Hot Summer Lovers (Mike demo) 15. Problem Child (B side version) 16. Surf City (Jan & Dean) 17. We're Together Again (backing track & vocal outtake) 18. We're Together Again (track only) 19. Sherry She Needs Me ('65 backing track with '70s vocal overdub) 20. Taster for Vol.2.

An odd collection of varying quality some from very dubious sources. Highlights are the "We're Together Again" tracks - all interesting nonetheless.

BEACH BOYS LIVE AT MICHIGAN STATE UNIVERSITY 10/12/66 GOLDEN COLLECTION 3

1. Intro 2. Help Me Rhonda 3. I Get Around 4. Medley: Surfin' Safari / Shut Down / Little Deuce Coupe / Surfin' USA 5. Surfer Girl 6. Papa Oom Mow Mow 7. You're So Good To Me 8. You've Got To Hide Your Love Away (vocal Dennis) 9. California Girls 10. Sloop John B 11. Wouldn't It Be Nice 12. God Only Knows. Plus live from Sydney Australia 1964: 13. Papa Oom Mow Mow 14. Little Deuce Coupe 15. What'd I Say.

Plus rehearsals for Le'id In Hawaii 16. God Only Knows 17. Heroes and Villains (with Mike Love sarcastic narration).

This was a nice surprise - early concerts are always fun to hear and it's great to have a live "You've Got To Hide Your Love Away". Again so-so quality but a worthwhile release.

BEACH BOYS ROCKIN' RARITIES

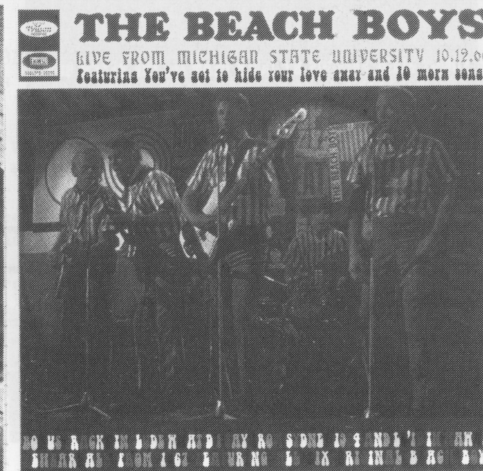
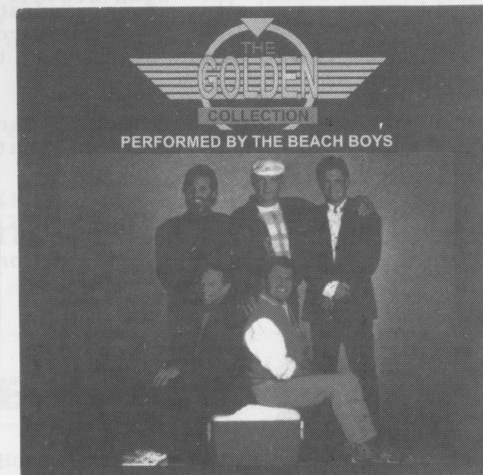
1. More Smile session 2. That Special Feeling (Brian demo) 3,4 & 5. It's Over Now (Brian demo) 6. They're Marching Along (Brian demo) 7. I'm Begging You Please 8. Still I Dream Of It (Brian demo) 9. My Diane (Demo) 10. Baby Blue (early version) 11. Hey There Momma 12. Honkin' Down The Highway (Billy Hinsche lead) 13. You've Lost That Lovin' Feelin' 14. We Gotta Groove 15. California Dreaming (first version) 16. California Feeling 17. Santa Ana Winds (early version) 18. Looking Down The Coast/Monterey 19. Brian's Back (group demo) 20. Tears In The Morning (alternate version) 21. Tears (Coda) 22. Do You Wanna Dance (session) 23. Calendar Girl 24. Good Vibrations (segments) 25. Bermuda Shorts from Knebworth soundcheck.

Again an odd but interesting compilation of varying quality. A bit confusing with some titles not being correct and track numbers different. Not sure how different track one is. I've heard so much SMILE stuff over the years I'm not sure what I'm listening to now.

If you have any bootleg info, i.e. track details or reviews please send them in, we like to know what's out there.

MIKE

The Beach Boys Rarities On Compact Disc



Lauri Klobas

I suppose when die-hard devotees of Brian get together, we discuss what a dream concert would consist of. But, you know, it's just idle chatter...

If there had been any lingering doubt in my mind (which there wasn't) about who and what made the Beach Boys what they had once been, it was forever and utterly banished on a hot soundstage in Hollywood. Brian Wilson held court from behind the piano on August 10th during the filming of the BBC documentary, "Guess I Just Wasn't Made For These Times."

Anticipation was in the air as lights were tweaked for camera. A small group of F.O.B.'s (Friends Of Brian) and a lucky hanger-on (yours truly) were tumbled like puppies on old-fashioned sofas circling the band and background singers. My eyes drifted about the room. Brian, seated behind a grand piano, was consulting with Andy Paley. The redoubtable David Leaf was in attendance in some official capacity, it seemed, frequently chatting with Brian and record producer Don Was who remained Spectorishly sequestered behind dark glasses all day.

"Okay, settle everyone. This is picture." Four film cameras ringed the room to catch the performance. Brian indicated he was ready. Music.

Would you believe... "Let The Wind Blow"??!!!

Brian has been working... not only on fresh remakes of some of his most fabulous songs, but new material as well.

Since doing live takes over and over for film invites the risk of spoiling a sequence through musical error, Brian and the musicians were lipsynching to tracks they had previously cut in a recording studio. Audio taken care of, this day was devoted to the visual.

Old songs, new versions. "Wonderful", "This Whole World", "Do It Again", "Warmth Of The Sun", "Caroline No", "Melt Away" and "'Til I Die". Of particular poignance was "Love And Mercy". The remake is quieter and more intimate than the version on BRIAN WILSON.

BW's a little heavier than he was during the terrorist siege on his soul and finances... but the look in his eyes and the steadiness of his hands told me how well he is doing. He made jokes. He left the piano during lighting resets to talk to friends, greeting them with hugs. Brian looks great... but it's not his figure. It's his well-being. It revealed itself in his movements, his voice, his laugh, his personal interactions and the music we will all be sharing when the documentary's soundtrack is released.

And if that wasn't enough for one day, it was capped by a lush lullabye, "This Song Wants To Sleep With You Tonight". It's a sweet piece about lonely nights when distance separates lovers.

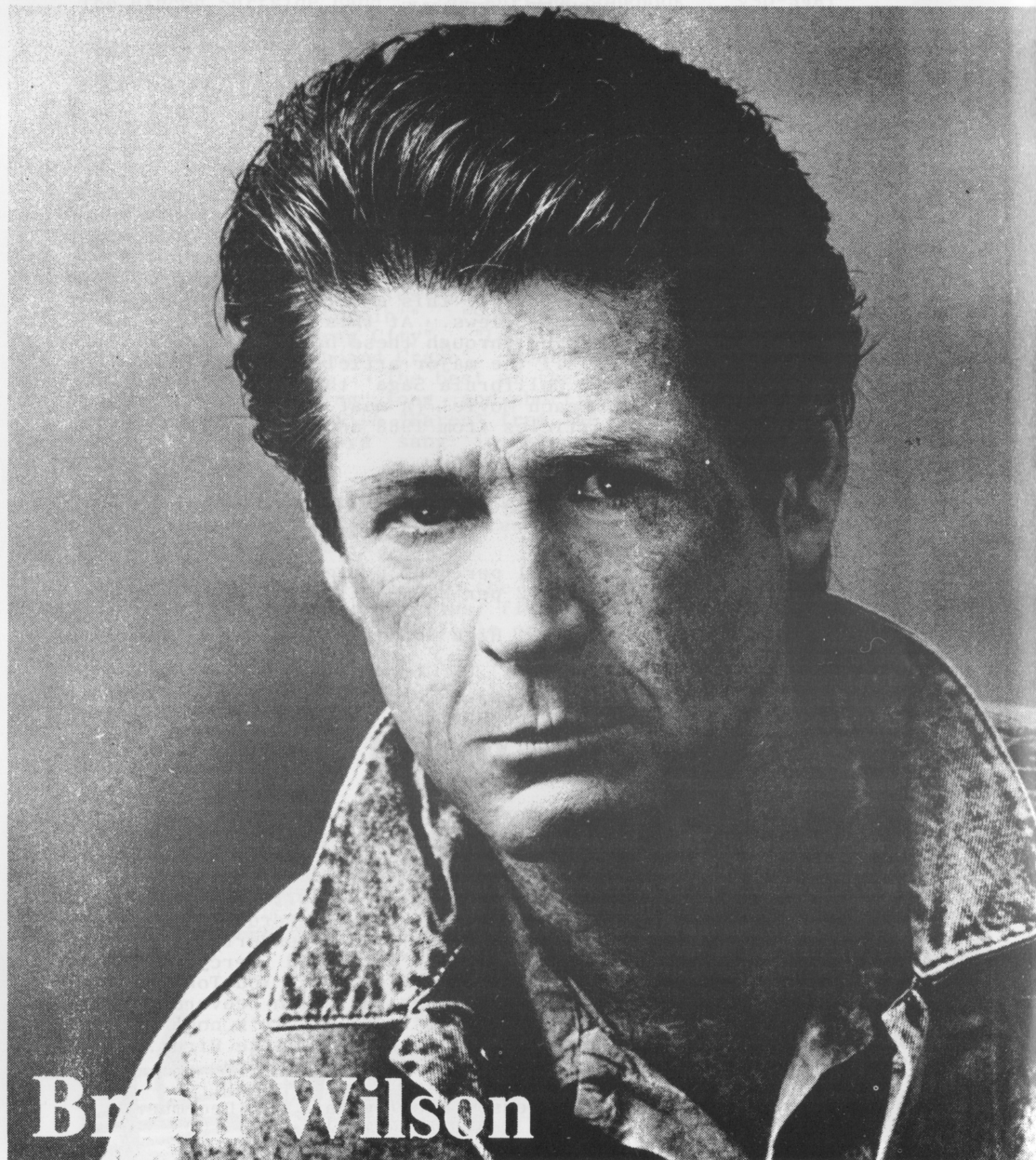
When "That's a wrap!" boomed through the soundstage at 11.45 pm, Brian thanked everyone for coming and left the floor.

It was a fantasy concert. Just Brian and good musicians... who didn't bicker with him, make begrudging jokes about him, grouse or file endless litigious threats.

It was a day spent with Brian Wilson... and the music that pours from his soul.

-o0o-

9



Brian Wilson

CONVENTION 1994.

Photo's Brian Clarke.



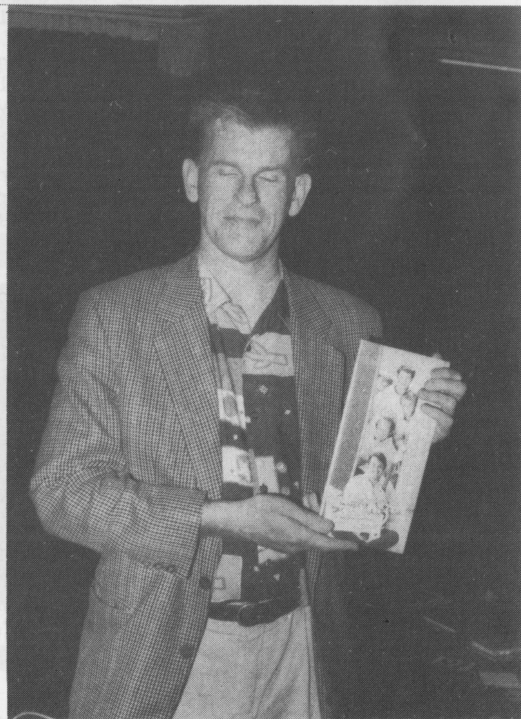
All The Winners.



James Crowther with Quiz Winner John McNeeney.



Mike with Kay Atkins and signed Summer In Paradise poster.



David Marsh Winner of the Box Set booklet signed by Brian Wilson.



Don't pick your nose Jim, Roy will think you are bidding for the signed 'Ten Years of Harmony' Album.

END OF SUMMER BEACH PARTY

ALEXANDRA PALACE, LONDON. 30TH SEPTEMBER 1994



THE VENUE - Alexandra Palace , London
 THE DATE - 30th September 1994
 THE EVENT - The Ultimate End of Summer Beach Party
 THE SPONSORS- Northwest Airlines
 THE GUESTS - Mike Love & The California Beach Band

Yes this happened very recently and with special thanks to Tony Rivers who managed to get me in disguised as a roadie or security guard or was it a waiter? It was a special by invitation only event put on by North West Airlines for employees and clients. They certainly know how to do it in style. No expense was spared with lashings of Californian wine (what else?) strawberries, chocolate cake, even an ice cream van was parked in the hall. Tony Rivers, Anthony Thompson and Kenny Rowe had entertained everyone whilst they were dining but I'm afraid I missed Tony's slot.

At about 10.15 introduced as surprise guests were Mike Love and the California Beach Band. The band included Bruce Johnston, Matt Jardine, Mike Meros, the sax player from the Beach Boys Band, Chris Farmer from Jan & Dean's band plus two guitarists and a keyboard player who were not introduced. Just to list the songs will tell the story.

1. California Girls
2. Catch A Wave
3. Hawaii
4. Little Honda
5. Do It Again
6. Don't Worry Baby (Matt Lead)
7. Little Deuce Coupe)
8. 409)
9. Little Ol' Lady From Pasadena) Medley
10. Shut Down)
11. GTO (Matt))
12. I Get Around)
13. Be True To Your School (with cheerleaders)
14. Oh Pretty Woman (Chris Farmer lead)
15. Rock 'n' Roll Music
16. Dance Dance Dance
17. Do You Wanna Dance (Bruce lead)
18. Surfer Girl
19. I Write The Songs (Bruce)
20. California Dreaming (Matt & Chris Farmer)
21. Summer In Paradise
22. Good Vibrations (Chris Farmer) BVs by: Tony Rivers, Graham Dene, Anthony Thompson & Kenny Rowe

23. Kokomo
24. Help Me Rhonda (Matt)
25. Barbara Ann
26. Fun Fun Fun

ENCORE

27. Back In The USSR
28. Wipe Out (Mike's Rap)
29. Surfin' Safari
30. Surf City
31. Surfin' USA
32. Gimme Some Loving) Mike & Bruce didn't do too
33. Shout) much on these two songs

The band sounded like they were enjoying themselves and the audience surely did, as the dance floor was never less than full. It was commented that 99% of the audience thought it was the Beach Boys on stage as for the songs sung, Carl and Alan were just not missed. Most telling moment for me was after Bruce had sung "I Write The Songs" and concluded not bad for 52. Mike Love said that song was written by Bruce Johnston, Bruce replied, "But I didn't write "Good Vibrations" like you did Mike." Nobody batted an eyelid, except me.

I did not get a chance to talk to Mike or Bruce, but I did get to talk briefly to Matt Jardine.

He told me how much he enjoyed doing the acoustic set last year and that it only really worked when they were playing indoors as at the outdoors shows people just came to party. He hoped they would re-introduce the set back into the show again.

Matt said he was working on a solo project at the moment much rockier than Beach Boys music. I asked about Alan, "Lately he's been writing songs with a new collaborator, as he needs someone to write with. In fact it's someone I introduced him to in New York." Matt added he might record one of Alan's new songs.

I asked about new Beach Boys recordings: "There's lots of talks going on at the moment but that's all."

I enquired about Carl's project with Gerry Beckley and Robert Lamm and if they were recording demo or finished songs. "As far as he knew they were doing studio quality recordings and that it sounded like the best of America, Chicago and The Beach Boys combined. It's a bit like Boston who record very slowly and release an album about every eight years or so. The three all have touring schedules in different parts of the country and all getting in the studio at the same time has not been easy. But it should be great when they finally get it done."

I told Matt that the UK fans thought he was doing a great job with the group these days and asked him about the appearance on the David Letterman show. "I really enjoyed that. It was a lot of fun to do." I mentioned we had showed it at the convention and he asked how it

went and how many people were there. That was about it so I headed off home at about 1.30am, quite an evening.

Thanks again to Tony Rivers for his efforts in getting me in and also to Graham Dene for letting me know about the event.

MIKE

The Evening's Entertainment

9.55 p.m.

Mr Christopher E. Clouser, Senior Vice President Corporate
Communications, Advertising and Employee Relations
introduces the evening's Special Guest Stars



Bruce & Mike at Alexandra Palace

Photo by Julie Dene

Letters

Dear STOMP

I saw the BB's on Jones Beach in August. They were excellent. After years of seeing them, mainly at Wembley, in the UK, the Jones Beach accoustics brought out an excellent performance, even though they themselves seemed unhappy with the sound system. Being a fan of the much despised Carl & The Passions, I have to say "All This Is That" was the highlight. Nice setting, nice show and a good support band In America.

IAN MCGREGOR

-o0o-

Dear STOMP

I left a damp and dull Norfolk and drove to the annual gathering, and was heartened by a dry and almost sunny Greenford. I always enjoy the time chatting outside as the early birds arrive, and even to arrange a trade or two with other stallholders before we get into the hall for that incredibly hectic hour setting up stalls.

Convention '94 was as friendly as ever, with its undoubted highlight being Sean's performance of songs from his upcoming CD on M & M Records. He has so much star quality, and a wonderful voice which melts me on the slower ones. "Cuddle Up" was... well, those who heard it know. Everyone who reads this should buy the CD, which should include a decent booklet into which Sean has had 100% input.

I was pleased to see the Question and Answer section included again, but I could not hear all the questions - time for a roving mike? (No, he has to stay on stage to answer the questions - sorry, Cont. Ed.) The session revealed some thoughts about future Conventions regarding venue and organisation on the day. For what it's worth, I'd like to see the venue kept as it is, but I do feel some of the mike announcements on the day could be slicker - how about a guest Master of Ceremonies for a couple of years? Let the debate be taken up in the letters column with suggestions. Could it be longer? More expensive to pay for more live acts? Let's have lots of letters please. However it happens, I love the day and thank all involved for the hard work.

KINGSLEY ABBOTT
(Stallholder for several years)

-o0o-

Dear Mike

Please find enclosed my long overdue subs to STOMP - I look forward to the STOMP mag with great interest.

I would further like to add my sincere thanks to yourself and colleagues for your efforts as to putting the Convention together for which I thoroughly enjoyed the whole day. Sean Macreavey's set was not only unbelievable it was equally unforgettable, especially his dedication to Dennis. Also while chatting to Andrew Doe he convinced me that Brian Wilson is human after all. I look forward to meeting you all next year if not sooner.

KEVIN MELIA

-o0o-

Dear All

On behalf of readers like myself, who don't have access to any "inside" knowledge, nor are privy to that which no doubt circulates through the network of "hard core" fans, I would like to thank you for the information in Issue 101 of STOMP. I myself have helped run a "fanzine" for almost ten years, (nothing to do with music), and it's easy to forget sometimes that not ALL its readers have been there since the beginning.

I became a Beach Boys "fan" with the release of "Best Of The Beach Boys" MANY decades ago. (It was in fact the first album I ever purchased by anybody). However, it wasn't until the justifiably praised Capitol "two-fer" CD re-issues that I became "obsessed" with any Brian Wilson and Beach Boys product I can get my hands on. So, although I obviously share your laments regarding the lack of NEW material to review, please bear in mind that there are those of us who had never had the chance of listening to such "rare" albums as AMERICAN SPRING before their recent re-issue on CD, and that a few words regarding such items would not go amiss. If I don't see it in the STOMP then I probably won't get to see it anywhere.

The little review of Brian's performance in March was rather sad. Because of the small appearances he's made on TV during the early '90s, and the evidence on both the BRIAN WILSON and SWEET INSANITY albums, I had mistakenly assumed things were more or less stable now. How sad also that at least part of the lawsuit with Mike Love has had to be settled out of court. The feelings of being "victimised" rather than "vindicated" are not going to be helped by this decision, financially practical though it no doubt is. I hope you will keep us all up to date on future developments.

Recently Paul McCartney's Fan Club has asked its membership to send in one question which they would like him to answer. This he is going to do for the Christmas edition of their newsletter. I've always thought Brian's influence on McCartney's work goes way beyond the acknowledged link between PET SOUNDS and the subsequent bass playing and structure of SGT. PEPPERS. Just look at McCartney's physical appearance and personal habits during the emotional turmoil of the Beatles break-up in 1969/70. Listen also to what he was trying to do on his first two solo albums, especially RAM, which is full of cleverly assembled "jingles", ornate vocal harmonies, and incidental sound effects. So, my question to Paul McCartney is about the extent of his friendship with Brian and what contact, if any, they still have today. If my question is among the 100 chosen then I'll be sure to pass on the answer. (Yes, I'm a naive optimist. Don't you believe in the Pied Piper?)

IAN CRAIG

Dear Mike

Just a quick note to say thanks for a great time at the convention on Saturday and for all the hard work which you, and everyone else involved, put in to make it possible.

As it was my first convention I really didn't know what to expect, I was pleasantly surprised! Hilarious video clips of Brian, recent Beach Boys clips, a new 'official' Beach Boys book, up to date info on the Band, a fantastic live set from Sean, and more Beach Boys material than you could shake a surf board at!!! My only complaint was the length of Sean's set; he is quiet obviously a hugely talented singer and should have been given at least two hours to perform with a full backing band!!!! (He makes most so called 'popular singers' of the day, sound like geriatric karaoke singers!!!).

The new book is excellent. I started reading it on the bus home, and finished it just now. I have noticed one mistake though; on page 57 it mentions the Rock'n' Roll Hall of Fame induction in 1980??!!

Funniest quote prize must go to Tom Petty; "I thought Brian was a perfect gentleman, apart from buttering his head and trying to put it between two slices of bread"! (after eating with Brian at a restaurant!).

JAMES RUSSELL

Dear STOMP team

Many thanks for yet another enjoyable convention, here's to the next one. Just a few thoughts to send to you following on from the day:

- i) Firstly, well done Sean Macreavy for a very fine but brief set. Especially for the magnificent (!!) versions of "Sail On Sailor" and "Guess I'm Dumb" (worth the entrance fee for those two moments alone). Shame about the "Love You" medley though, as I'm one of the seemingly few people who hate that damn album! (How about a "Surf's Up" medley next year Sean...??)
- ii) One minor objection to make. How about turning up the background music next year? I know it's a social occasion and we'd like to hear each other speak, but I think an awful lot of people, like myself, would like to hear clearly the rarities etc., played between the timetabled events, and also announce what tracks you are playing (Roy seems to like the DJ role, so go to town a bit!).
- iii) Thirdly, and I don't mean to go on for too long, how about a bit of pressure on EMI/Capitol to release a compilation video of all the recent promos? Mike seemed to think it a good idea when I mentioned it to him at the convention, but I guess it's EMI/Capitol who we have to press it home to. At the last few events we've seen promos for "Summer In Paradise", "Somewhere Near Japan", "Problem Child", "Crocodile Rock" and "Hot Fun In The Summertime", and I know more exist for "Kokomo", "Getcha Back", "R & R To The Rescue", "Still Cruisin'" etc., so there's certainly enough material. After all, each video must cost a fair bit, and considering the relative failure of each single ("Kokomo" being the exception) they appear to just go to waste... So come on, how about it EMI/Capitol?
- iv) Lastly, and just a thought, but is it at all possible that the SMILE recording, "I'm In Great Shape", which no-one appears to have ever heard, could in fact simply be the "Mama Says" portion in the unreleased "Vega-tables" take? The lyrics would certainly fit in ("Eat a lot, sleep a lot, run a lot, do a lot") and it was seemingly an integral part of the SMILE sessions. Whaddaya reckon??

MALCOLM SEARLES

PS: Am I imagining it, or is ol' Carl getting a bit vain in his maturing years? His beard was definitely no longer grey during last August's appearance on the David Letterman show, more of a dyed shade of brown I'd say!! (As long as he doesn't go and grow a pony -tail as well now...).

-o0o-

ADVERTS

NEW BOOKS: Beach Boys "Early Years" - £10.00; "Later Years" - £11.00 and Brian Wilson's "Tortured Life" - £10. Also very limited quantities still available of "Middle Years" - £10.00; "The Smile File" - £13.75 and "Beach Street & Strip" Surf vocal rarities CD - £10.50. All prices include p&p. POST CONVENTION SALE of mags, vinyl, tapes etc, s.a.e. for full details of all of the above from Kingsley Abbott, "Hollycot", High Common, North Lopham, Diss, Norfolk, IP22 2HS.

SURFER'S RULE is the big surf music magazine from Scandinavia (all in English). Lots of Beach Boys, Jan & Dean, Honeys, Surfaris, Gary Usher, Ripchords, Dick Dale, etc. Subscriptions: £5.00 for 3 issues (cash please), published 3 times a year. Please send money to Goran Tannfelt, Grev Turegatan 71, 11438 Stockholm, Sweden.

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News

Mike Love, Bruce Johnston and Matt Jardine made a flying visit to the U.K. recently to play at a private function in London. Billed as Mike Love and The California Beach Band. A review of the show and a short interview with Matt Jardine appears elsewhere in this issue.

There is talk of a U.K. tour in 1995 with Status Quo. No news of any new recordings though.

Brian Wilson has completed work on his documentary for the BBC 'I Just Wasnt Made for These Times'. This should be edited and ready for showing in early 1995. With a Soundtrack CD due around the same time. Apart from the ten or so re-recorded oldies for the album there might also be one or two surprises from the Brian Wilson vaults.

The following people were interviewed for the documentary, Chuck Britz, Hal Blaine, Van Dyke Parks (Brian and Van Dyke performed 'Orange Crate Art' for the show), Marilyn Wilson, Carmie and Wendy Wilson, Carl and Audree Wilson (Who sang 'In My Room' and 'God Only Knows' with Brian at the piano), Tom Petty, Lindsay Buckingham, John Cale, Thurston Moore (Sonic Youth), David Crosby, Graham Nash, Tony Asher, Danny Hutton, David Anderle, David Leaf, Linda Ronstadt, Andy Paley, Lenny Waronker, Randy Newman, Brian Wilson, Rich Sloan (High school friend) and Daniel Harrison (Professor of Music).

Brian has recently recorded two songs for two forthcoming Tribute albums. For the Harry Nilsson Tribute The Modern Folk Quartet's 'This Could Be The Night' always a favourite of Brian's has been cut. The old Drifters/Searchers hit 'Sweets for My Sweet' has been recorded for the Doc Pomus Tribute Album. Hopefully both of these will be out next year.

In late September Brian played a benefit gig at the House Of Blues in Hollywood, performing a song from 'Friends' (no Im not giving away the competition answer), Do It Again, God Only Knows, California Girls and an encore of 409.

The ongoing 'Who wrote that song Brian or Mike' trial, has been suspended until the 15th of November.

A couple of rumoured happenings for 1995 are a 'Smile Box Set' and a three part 'History of the Beach Boys' video documentary. Which means we might see them before the turn of the century.

Seen backstage recently at a Beach Boys concert in San Francisco was Neil Young. There is no truth in the rumour that they are going to do a duet medley of Harvest Surfer Moon.

A couple of things to look out for. Tom Petty's new Album 'Wildflowers' includes Carl Wilson providing backing vocals on one track 'Honey Bee'. Dave Edmunds latest Album 'Plugged In' contains 'Beach Boy Blood (In My Veins)' which includes snatches of 'Add Some Music', 'God Only Knows', 'Do It Again' and 'Til I Die'. We knew Dave was always a Brian Wilson fan.

Finally belated birthday greetings to Alan Jardine who was 52 on the 3rd of September.

Tide turns for Beach Boy



WILSON

BEACH Boy Brian Wilson is making a TV documentary after splitting with "Svengali" psychiatrist Eugene Landy who friends claimed ruled his life. The legend behind such 60s classics as Good Vibrations and God Only Knows is back in the recording studio accompanied by a camera crew from BBC's Omnibus filming for the New Year special.

... Brian Wilson is talking about rejoining the Beach Boys, according to Mike Love, the band's lead singer. Producer Don Was is reportedly arbitrating Wilson's return to the band

COMPETITION

Finally released in the U.K. is The Beach Boys Christmas Album on Music For Pleasure, which means it's nice and cheap. MFP have kindly given Stomp five copies to be given away as prizes. So to win a copy just answer the following questions.

1. Which year was the Christmas Album first released.
2. Who sings lead on Christmas Day.

Closing date is 1st December. The MFP issue is the original album with no bonus tracks.

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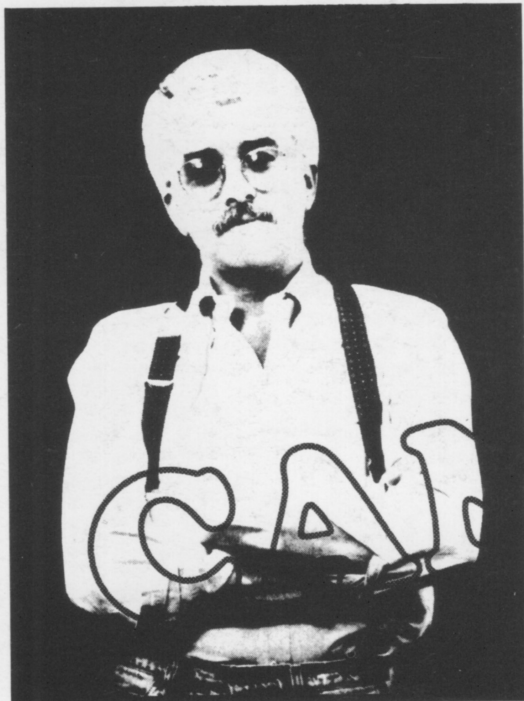
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